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Lycophron's name, as compared with over 1,000 for Homer and 650 for Sophocles. Perhaps this may serve as a speaking testimonial to the relative importance of these authors. And yet there are problems enough connected with the *Alexandra* which are not bad subjects for Doctors' dissertations. There are obscure passages which need further elucidation in spite of voluminous scholia, and the investigation of sources is always a fertile field; so that the novice has ample opportunity to win his spurs.

The dissertation before us belongs to the second of the two classes just mentioned. It is an investigation of sources. Holzinger and Ciaceri have worked in this field, as well as Geffken in his *Timaïos' Geographie des Westens*, Walter in a Basel dissertation of 1903 (*De Lycophrone Homeri imitatore*), and others, and the work of these predecessors has naturally had to be considered by the author. Lycophron's indebtedness to Homer is apparent to every reader of the *Alexandra* and was set forth in detail by Walter; but there is such a mixture of Homeric and post-Homeric matter that Holzinger argued that in composing his poem Lycophron introduced the myths from memory. Gasse proposes another explanation. In a word, the thesis which he attempts to establish is that the poet used a prose source for these stories, that is to say that he had before him a compendium of the myths relating to the Trojan cycle. This compendium, he argues, was based upon the epic cycle, the later epic poems, tragedies, and books pertaining to certain regions. He relies upon two arguments for his proof: (1) that while the poet narrates certain incidents at length, others which are poetic in character and would easily lend themselves to elaboration and embellishment are treated very briefly; and (2) the fact that earlier and later stories are found together. The wanderings of Odysseus, ll. 648-819, are a good example. Both of these points may be admitted and, in fact, Gasse seems to have established them by sufficient evidence; but whether they necessarily lead to the conclusion which he wishes may be questioned. The argument is, however, ingenious and well set forth and the evidence skilfully marshaled, showing a good grasp of the subject. The thesis is decidedly above the average of Doctors' dissertations and an important addition to the literature of Lycophron; but a bibliography, even if short, should have been appended. If we are not mistaken the author will be heard from later.

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Costume in Roman Comedy. By CATHERINE SAUNDERS. New York: Columbia University Press, 1909. Pp. x+145.

In this addition to the Columbia University Series of Studies in Classical Philology the writer presents, under a somewhat dubious title, a methodical investigation of the conventions of Roman comic costume. This has been based chiefly upon the comedians themselves and Bethe's photographic

reproductions of miniatures from the Ambrosian and other manuscripts of Terence (Leyden, 1903). Other minor sources specified are Pompeian wall paintings, Campanian reliefs, statuettes and Roman terra cottas, Donatus, Euanthius, Pollux, and "scattered references mainly from Roman literature." Though the term costume has been used broadly to designate "not only the actual dress of the actors, but also such other properties as have a particularly close connection with the characters under discussion," so pertinent a topic as the use of masks has, by reason of its compass, been omitted. The chapters presented deal with Sources, Terminology, Prologus, Stock-Rôles, and Unusual Rôles. Critical consideration is given to the theories of the origin of the miniatures and the period represented by them, and, while "the value of the archetype or the faithfulness of the descendants to that archetype" is questioned (p. 12), a very just refusal is accorded the extreme view of Englehardt, that a mere illustrator of the text devised the series.

However a more positive faith, at least in the value of the archetype, seems necessary to justify the sober use made of the pictures, and more effort to discover, perhaps by a comparative method, the testimony of this archetype would have been both welcome and consistent. Without full use of C and P, which are still inaccessible, though Father Ehrle of the Vatican has promised a publication of the former, it seems that critical work upon the miniatures must lack finality and real effectiveness. In the discussion of the Prologus, the writer after distinguishing the Roman and Greek types is concerned chiefly with Fabia's theory of the probable costume of the Terentian prologue-speaker. The adverse criticism of his supposition, that Prologi carried as insignia fillet-wound branches (p. 36), gains much sympathy.

The examination, however, of his other main contention, that the *ornatus prologi* of Hec. Prol. ii was the *ornatus* of the *adulescens* as a stock-rôle, seems a sophistical effort to exalt the credibility of the miniatures at the expense of the literary evidence. From the variety of prologue types shown in the former it is assumed that "absolute identity and uniformity of make-up for the Roman Prologus may easily have been a matter of indifference" (p. 38).

Other chapters present at greater length the evidence from Plautus and Terence and the miniatures for the costuming of specific rôles. The miniatures themselves are obviously responsible for the method employed, by which their testimony is subjoined rather than correlated. The list of citations, unfortunately without index, is seemingly exhaustive within the limits determined for the title and supplies in convenient and reliable form an interesting collection of scenic matter. A few errors in type I have recorded elsewhere in an earlier notice of the monograph (*Class. Weekly*, III, No. 21).

Dr. Saunders has studied the miniatures with great care and ingenious insight into their crudities and, though the result emphasizes most perhaps

their many inconsistencies and consequent negative value for the purpose in hand, her scholarly analysis of their characteristics is an essential contribution to the perplexing problem of their status.

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Zum Alexandrinischen Antisemitismus. Von ULRICH WILCKEN. (Des XXVII. Bandes der Abhandlungen der philologisch-historischen Klasse der Königlich-Sächsischen Gesellschaft der Wissenschaften, No. XXIII.) Leipzig: Bei B. G. Teubner, 1909. Pp. 59. M. 2.40.

Wilcken has collected and discussed a number of documents relating to anti-Jewish feeling and demonstrations in the first and second centuries. An interesting series of texts is included, reporting trials and convictions of Alexandrians (Isidorus, Lampo, Appianus) before various emperors. These are interpreted by Wilcken as relating to Alexandrian Jewish-Hellenic controversies which being carried to Rome resulted disastrously for the anti-Semitic party. Wilcken holds, as formerly, that these so-called Acts of Martyrdom represent a novel type of Alexandrian literature, based upon official sources, but worked up for partisan purposes. The whole makes a very significant group of texts, and Wilcken's interpretation of them is striking and suggestive, if not in all points convincing.

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Corpus Medicorum Graecorum auspiciis Academicarum associatarum ediderunt Academiae Berolinensis Hauniensis Lipsiensis. X, 1.1: Philumeni De Venenatis Animalibus eorumque Remediis e codice Vaticano primum edidit MAXIMILIANUS WELLMANN. Lipsiae et Berolini: In aedibus B. G. Teubneri, MCMVIII.

The editor of this recently discovered text is the author of *Die pneumatische Schule bis auf Archigenes in ihrer Entwicklung dargestellt* (Berlin, 1895) and of many articles on the Greek physicians published in *Hermes* and in the journals of the learned societies. He is eminently fitted to write with authority upon his subject, Greek medicine, and in the present instance has performed his duties as editor in praiseworthy fashion.

As he says in his preface, Wellmann chanced upon the treatise *De venenatis animalibus* in the spring of 1907 in Cod. gr. 284 (s. XI) of the Vatican library. The contents of this manuscript, which seems to have